

## 2020 Initiatives Proposal Form

Thank you for your interest in submitting a proposal to the 2020 Initiatives process.

Please complete this form, save it to your hard drive, and then email a copy to: [2020@stockton.edu](mailto:2020@stockton.edu). Please copy your Dean/Director on the email. You will then be contacted by the appropriate 2020 Initiative Team representative/LEGS facilitators.

Proposals will be evaluated based on general criteria including the following:

- University-wide impact
- Clearly addressing one of the four LEGS themes from the 2020 strategic plan
- Specific budget details provided
- Realistic outcomes identified
- Assessment measures specified

**Please consider the following questions as helpful prompts:**

### University-wide Objective(s)

- Does your proposal clearly address an issue relevant to your selected “primary strategic (LEGS) theme”?
- What specifically do you wish to accomplish with your project?
- How will Stockton, as a whole, benefit?

### Expected Results

- How will you know if your project is a success?
- What are your anticipated outcomes and specific measurements for success?
- Does your proposal clearly indicate the person(s) or department(s) that will assume responsibility for the various work tasks?
- What is your project's "finish line"?

General Application Information	
Your Name	David Reiser
Your Email	David.Reiser@stockton.edu
Title of Project	Stockton Broadway Arts Lab
Project Leader	David Reiser
LEGS Initiative Team Coach	Learning: Heather McGovern
Project Partner(s)	Lisa Honaker, Rob Gregg, Judy Copeland, NYU Tisch
Duration / Time Frame of Project	Fall 2018 - Spring 2020

Proposal Category (choose one: one-time or ongoing)	
One-Time Event or Activity	Ongoing Event or Activity
<input type="checkbox"/> (A) \$5,000 or less	<input type="checkbox"/> (C) \$5,000 or less
<input type="checkbox"/> (B) More than \$5,000	<input checked="" type="checkbox"/> (D) More than \$5,000

Strategic Theme (choose one)	
<input checked="" type="checkbox"/>	Learning
<input type="checkbox"/>	Engagement
<input type="checkbox"/>	Global Perspectives
<input type="checkbox"/>	Sustainability

**Strategic Objectives: choose one primary (P) in main theme and up to three secondary (S) In any themes**

Learning			
S	Deliver high value-added learning experiences and promote scholarly activity (S1)	-	Reward scholarly applications (ER2)
P	Promote liberal arts ideal to develop lifelong learners (S2)	-	Establish additional revenue sources (RS1-L)
S	Strengthen internal processes to support learning (IP1-L)	-	Reduce expenses (RS2-L)
-	Develop faculty and staff skills to support learning (ER1-L)	-	Align resources to support strategic plan (RS3-L)

Engagement			
S	Establish Stockton as an integral part of the identity of students, faculty, staff, alumni, and community members (S3)	-	Foster an interactive environment among students, faculty, staff, and community (ER3)
-	Prepare students for active citizenship role (S4)	S	Increase opportunities for interactions between internal and external communities (ER4)
-	Create mutually reinforcing intellectual and co-curricular experiences (S5)	-	Establish additional revenue sources (RS1-E)
-	Strengthen internal processes to support engagement (IP1-E)	-	Reduce expenses (RS2-E)
-	Develop faculty and staff skills to support engagement (ER1-E)	-	Align resources to support the strategic plan (RS3-E)

Global Perspectives			
-	Develop a globally diverse Stockton community (S6)	-	Strengthen opportunities for global interaction among members of the Stockton community (ER5)
-	Enhance capacity to participate globally (S7)	-	Establish additional revenue sources (RS1-G)
-	Strengthen internal processes to support global education (IP1-G)	-	Reduce expenses (RS2-G)
-	Integrate global program efforts among multiple units of the university (IP2)	-	Align resources to support the strategic plan (RS3-G)
-	Develop faculty and staff skills to support global education (ER1-G)	-	

Sustainability			
-	Increase sustainable infrastructure (S8)	-	Develop and implement sustainability programs (IP5)
-	Enhance sustainability education and research (S9)	-	Develop faculty and staff skills to support sustainability (ER1-S)
-	Increase recognition as a model of sustainability (S10)	-	Reward sustainable practices (ER6)
-	Partner to promote global sustainability (S11)	-	Establish additional revenue sources (RS1-S)
-	Strengthen internal process to support sustainability (IP1-S)	-	Reduce expenses (RS2-S)
-	Prioritize sustainability in plan operations and residential life (IP3)	-	Align resources to support the strategic plan (RS3-S)
-	Promote sustainability across the curriculum (IP4)	-	Seek efficiencies through sustainable practices (RS4)

**The tables below allow for summaries of about 350 words. Additional information can be included as an attachment.**

### **Narrative Summary of Project**

The Stockton Broadway Arts Lab will select a Broadway-bound show (play or musical) each year, in the middle-to-late stages of development, which we will bring to Stockton along with the acclaimed writers-creators of that show for a series of interdisciplinary lectures, workshops, presentations, and productions.

There are two key elements to this project: 1) The Interdisciplinary Learning element, in which these writers-creators will give guest lectures across a diverse range of programs related to their specific show; 2) The Theatre Lab element, in which these guest writers-creators will develop their show with Stockton students to be presented to our university, our South Jersey community, local high schools, and students-faculty from NYU Tisch School of the Arts.

### **Assessment Plan: What are your anticipated outcomes and specific measurements for success?**

We will measure if the Stockton Broadway Arts Lab is a success by analyzing our students' learning and engagement experiences in the classroom through surveys, discussions, and feedback forms similar to the IDEA surveys already used by the university. We will also measure our success by observing the visible outcome of our live productions and speaking directly with our audiences, participants, faculty, and guest artists to gauge the effectiveness of our educational and theatrical presentations. We will analyze the feedback from our students, faculty, guest artists, and local audiences, and through these means, we will gain a whole picture of the effectiveness of our project from multiple points of view. This will allow us to adjust our methods each year, as we see which aspects of our program need improvement and which are working well, based on the results of our analysis.

<b>Budget Summary</b>						
	<b>Item</b>	<b>FY2018</b> July 1, 2017 – June 30, 2018	<b>FY2019</b> July 1, 2018 – June 30, 2019	<b>FY2020</b> July 1, 2019 – June 30, 2020	<b>FY2021</b> July 1, 2020 – June 30, 2021	<b>Notes/Comments</b> (stipends, supplies, hospitality, etc.)
1.	Please see our budget &					
2.	funding details attached.					
3.	We are fully willing to					
4.	seek further means by					
5.	which to lower costs if the					
6.	committee finds our					
7.	budget prohibitively high.					
Total		\$ 0.00	39,840	32,840	\$ 0.00	

\* Please note: a proposal can only receive 2020 funding for two fiscal years.

<b>Funding Questions</b>	
Are you receiving any other University funding for this project?	Yes. We have commitments totaling approximately \$12,350 from ARHU, General Studies, Writing, and NYU Tisch.
What department or academic school will your budget for this project reside in?	ARHU
Will you need funds for <u>immediate</u> use to begin your project?	<input type="radio"/> Yes <input checked="" type="radio"/> No
If so, how much?	\$ n/a
Date when funds will be needed	September 1, 2018

<b>Supervisor Approval/Support</b>	
Have you discussed your 2020 proposal with your supervisor, director, and/or dean and received their support?	Yes. ARHU Dean Honaker is in full support of this project, committing \$5,000 and the space in which to work.

\* Please note: proposers who answer "no" to this question may be required to submit additional documentation in support of their 2020 application form.

CC: Dean/Director/Supervisor

**Project Title:** STOCKTON BROADWAY ARTS LAB

**Project Leader:** David Reiser

**LEGS Initiative Leader:** Heather McGovern and Claudine Keenan (2020 Learning Team)

**Project partners:** Lisa Honaker (ARHU); Robert Gregg (General Studies); Writing Minor (Judy Copeland TBD); Mark Mallett (Theatre); Sarah Schlesinger (Associate Dean NYU Tisch School of the Arts)

**Duration/Timeframe:** Fall 2018 — Spring 2020

**Project Summary:** The *Stockton Broadway Arts Lab* will select a Broadway-bound show (play or musical) each year, in the mid-to-late stages of development, which we will bring to Stockton along with the acclaimed writers/creators of that show for a series of interdisciplinary lectures, workshops, presentations, and productions.

There are two key elements to this project: 1) The Interdisciplinary Learning element, in which these writers/creators will give guest lectures across a diverse range of programs related to their specific show; 2) The Theatre Lab element, in which these guest writers/creators will develop their show with Stockton students to be presented to our university, our South Jersey community, local high schools, and students/faculty from NYU Tisch School of the Arts.

**Proposal Category:** Ongoing Project; more than \$5,000

**Primary Strategic Theme:** Learning: Promote liberal arts ideal to develop lifelong learners (S2)

**University-wide Objectives:** The *Stockton Broadway Arts Lab* will wholly embody a number of Strategic Objectives in regards to Learning, and will also embody some Engagement objectives as secondary goals:

- Deliver high value-added learning experiences and promote scholarly activity (S1 - Learning)
- Strengthen internal processes to support learning (IP1 - Learning)
- Increase opportunities for interactions between internal and external communities (ER4 - Engagement)
- Establish Stockton as an integral part of the identity of students, faculty, staff, alumni, and community members (S3 - Engagement)

Promote liberal arts ideal to develop lifelong learners (S2 - Learning)

By bringing distinguished professionals into diverse programs across the university, the *Stockton Broadway Arts Lab* will not only promote the liberal arts ideal to develop lifelong learners, it will go a step further by giving students a chance to see post-collegiate examples of the liberal arts in action, as students work closely with experts in field who employ the liberal arts ideal in their careers and continued professional research.

Broadway-bound shows that are still in the developmental stages are typically researched, written, promoted, and often funded by the artists themselves. These creative artists are compelled to become experts in topics that are “at some distance” from their own areas of expertise, and thus become inspirational models of lifelong learning and the epitome of the liberal arts ideal in action.

Perhaps the best and most topical example of this is Lin-Manuel Miranda, the creator of the smash-hit musical *Hamilton* — through his own historical research, global perspective, narrative writing, musical composition, theatrical performance, inventive marketing and, most of all, his collaborations with others, Mr. Miranda has demonstrated the usefulness of being inter-disciplinary, multi-faceted, and well-studied. Mr. Miranda truly puts the Stockton 2020 liberal arts themes into action, as hundreds of *Hamilton* actors engage and teach audiences across the world, via the show that Mr. Miranda created by being interdisciplinary. By giving our students the chance to interact with such artists and see how they engage with a wide range of courses at Stockton, our students will gain an inspiring example of the liberal arts ideal and the lifelong learner in action.

In March of this year (SY18), the Theatre program piloted a one-day trial of the Interdisciplinary Learning element of the *Stockton Broadway Arts Lab*, bringing guest artists Griffin Matthews and Matt Gould to Stockton. Griffin and Matt are the award-winning writers/creators of the hit musical *Witness Uganda*, which was directed last year by Tony Award-winner Diane Paulus at the prestigious Second Stage Theatre in NYC. *Witness Uganda* is based on the incredible true-story of Griffin and Matt's humanitarian trips to Uganda and Mauritania, and their subsequent work to fund the not-for-profit organization *Uganda Project* (more info here: [ugandaproject.com](http://ugandaproject.com)).

In one afternoon alone, Griffin and Matt brilliantly facilitated interdisciplinary learning around Stockton campus, doing guest lectures and performances in Dr. Donni Allison's GSS Course "African-American Studies," in my own GAH Course "Lyric Writing for Stage and Song," and giving a Master Class for all Stockton students, attended by our Internationalization Specialist JY Zhou's GIS Course "Understanding Global Learning." Throughout their day on campus, Griffin and Matt served as inspirational models of the liberal arts ideal in action, as they performed scenes from *Witness Uganda*, explained their not-for-profit business model, told stories from their fundraising efforts, discussed their international humanitarian work, described the fight against the genocide in Uganda and slavery in Mauritania, shared their collaborative research methods, performed new songs of topical relevance, and demonstrated more concrete examples of what it means to be a lifelong learner. This shows just a small sample of the range of courses and depth of topics in which we could promote the liberal arts ideal across the university curriculum, if provided with the proper resources for the *Stockton Broadway Arts Lab*.

In addition, through the cross-disciplinary activity that will occur between the Performing Arts, General Studies, Writing programs, and more, we will promote the liberal arts ideal within Stockton faculty as well, as students will experience our own faculty working across disciplines to engage these guest artists, thus demonstrating how both Stockton faculty and students are striving together to be lifelong learners.

#### Deliver high value-added learning experiences and promote scholarly activity (S1 - Learning)

Another educational goal with this project is to deliver value-added learning experiences to a diverse range of Stockton students and promote scholarly activity amongst our Stockton faculty. Students' learning experiences will be heightened through the interactions with these professionals who are not only experts in Theatre, but in the subject matters and themes that pertain to their show. These experts will liven the classroom with experiential knowledge, giving students a chance to see beyond the textbook, beyond the lecture, and out into the field, where these experts take the topics being studied in the classroom and create shows that are psychological, emotional, educational, and impact audiences worldwide.

For instance, to use another accessible example, if we had selected the play *Frost/Nixon* during its developmental stages before it was nominated for the Tony Award for Best Play (and, eventually, for the Academy Award for Best Picture), we would've brought the director and writer of *Frost/Nixon* to campus to develop the show. These guest artists could've spoken with our programs in Political Science, American Studies, and Communication Studies about their years of research on the media in politics, David Frost, President Nixon, and further research that is both academic and commercial in scope. Specific SY18 courses in which value would've been added to the learning experience through engaging with these guest artists include: "Media, Culture, and Society" in COMM, "Introduction to American Politics" in POLS, "Public Speech and Presentation" in GEN, "Honors: Ethics and Contemporary Life" in GIS, "The News Media in Society" in GSS, and, of course, "Playwriting" in LITT.

This project will also create value-added learning by creating co-curricular theatre productions for all interested Stockton University students. Those students who do work closely with the guest artists in production will learn all about developing professional Theatre shows, including aspects like the writing process, Broadway production contracts, theatrical union rules, royalty pool points systems, and more; and those students will also gain value towards their resume, recommendations for graduate school, and possible connections after graduation.

This project will also promote scholarly activity for our faculty, especially those in the Performing Arts, General Studies, and Writing programs, as those faculty utilize this opportunity to expand their scholarly agenda by working with guest artists of specific interest to their areas of research.



Faculty and students will also gain much scholarly and educational experience through our association on this project with local New Jersey high schools and with NYU Tisch School of the Arts. Sarah Schlesinger, the Associate Dean of NYU Tisch and Chairperson of the NYU Graduate Musical Theatre Writing Program, has agreed to partner with us on this endeavor to connect our students, faculty, and universities through a weekend workshop and presentation in New York City sponsored by NYU Tisch. We have also begun to establish partnerships with the Performing Arts programs of Absegami High School, Pinelands Regional High School, and Washington Township High School, in order to bring their students to Stockton for an educational performance day in which the high school students will get to interact with the writers/creators, our Stockton students and faculty, and see the show.

By creating such a diverse range of educational and experiential opportunities with these accomplished professionals, we will deliver high value-added learning experiences for our students and promote scholarly activity amongst our faculty.

#### Strengthen internal processes to support learning (IP1-Learning)

One of our other key goals is to strengthen our internal processes to support learning throughout the university, as we seek to establish this recurring program over the next two years under the Stockton 2020 Initiative (and we hope to continue the project successfully beyond that, by means other than 2020). We seek to strengthen internal processes across the university by interdisciplinary collaboration through the *Stockton Broadway Arts Lab*, and to create a more clearly defined process for all Stockton students to study theatre craft, by producing theatre works.

Throughout history, Theatre artists have always practiced the production of works simultaneously with the study of craft; from the Greeks through the Elizabethans through contemporary Broadway, the Theatre has always been taught on-the-job by mentors to pupils. In order to better facilitate those tried-and-true learning experiences, the Theatre program seeks to clarify our internal processes through the structure of this program: One Theatre faculty member will be designated as the Director of each year's *Stockton Broadway Arts Lab*, while other Theatre faculty members and our Technical Director will collaborate with students on all production aspects such as costumes, lighting, props, scenic design, set building, marketing, and many more experiential learning roles. Most importantly, our guest artists will engage our students firsthand in the process of developing of an actual Broadway-bound show. This will help us clarify our program focus, for both faculty and students, giving us a more clearly defined structure for our season of shows, a more unique identity as a Theatre program, more clearly defined production roles for each member of our faculty and staff, a longer forecast for our yearly budgets, and also make our program more uniquely attractive to prospective students.

All Stockton students are encouraged to participate in our productions and attend our shows, and through the *Stockton Broadway Arts Lab*, we can create an unparalleled experiential learning program that goes beyond just acting in a university show; by collaborating with a professional creative team to develop a new show, we will give students the opportunity to work with guest artists and faculty on *all* aspects of a production, thus supporting learning in the performative, technical, productive, and creative theatre arts. Thus, we will strengthen and clarify our internal processes by practicing the age-old art of learning Theatre by creating Theatre.

*Stockton Broadway Arts Lab* will strengthen internal processes throughout the university by connecting programs across disciplines. We have partners across campus who are excited and committed to collaborating on this project, with contributions coming from Dean Robert Gregg of General Studies, Dean Lisa Honaker of Arts and Humanities, the Writing program (Judy Copeland TBD), and the Theatre program. This interdisciplinary collaboration will continue to strengthen our internal processes, and to support learning across the entire university, as well as within our individual programs.

The execution of this project is influenced by the already-successful annual "Dance Company Residency," which Stockton Dance has integrated across disciplines, by annually bringing a visiting dance company into other program classrooms, concluding with a performance from that company for all audiences in the Performing Arts Center. The Stockton Dance Company Residency has helped to further build upon the strengths of the Stockton Dance program, and that residency serves as an inspiration for this project in many ways.

Stockton University will also have the opportunity for possible financial gains in the future through this project, as we will, of course, need to establish a contractual agreement with our guest writer/creators in order to bring the production to Stockton. Contracts of this nature usually include specific terms that designate how the developmental organization will gain a percentage of the future royalty pool should the show become a Broadway show or a similar commercially-produced show. Thus, by fostering these shows at our university, we can become a part of the royalty pool through our developmental contributions. Such legal agreements can be based on similar developmental Theatre contracts (which are fairly standardized in our industry) and can be specifically tailored to serve the needs of our university and our legal department. While Stockton's share of the royalty pool from any such endeavor would be less than a percentage point, the possible financial gains from a Broadway production can still be tremendous, with commercially successful shows like *Hamilton* making upwards of \$3-Million Dollars per week, thus giving Stockton a possible independent means to financial gain, which could be used to strengthen our internal processes to support learning, or any number of items within our university community.

By strengthening the processes of our department through the *Stockton Broadway Arts Lab*, we will give all Stockton students an unparalleled opportunity to grow through this unique experience.

#### Increase opportunities for interactions between internal and external communities (ER4 - Engagement)

This project will bring Theatre artists from the professional field to Stockton University to engage our students and faculty in the development of new works, and to present those works to our local audiences, giving our South Jersey community an opportunity to also be part of the early stages of a Broadway-bound play or musical. By doing so, we will greatly increase the interactions between our internal Stockton community, the external professional Theatre community, and the local South Jersey community. New York City, Atlantic City, and Philadelphia are historically important centers for Theatre and Musical Theatre, and by establishing an annual project for developing theatre here at Stockton, we will be carrying on that tradition and making a stronger connection between those communities.

We are proud to have sought-out and successfully gained a partnership with New York University Tisch School of the Arts, as well as with local New Jersey high school Performing Arts programs. NYU Tisch Associate Dean Sarah Schlesinger has committed to partnering with us on this project, so that the *Stockton Broadway Arts Lab* will bring our two universities together on the educational elements of this project and will now culminate with our participating Stockton students and faculty going to New York City for a weekend series of lectures, collaborations, and presentations with the Graduate Musical Theatre Writing and Dramatic Writing departments at NYU. Tisch has agreed to fund the weekend events on NYU campus, which is tentatively scheduled for the weekend following the final performance at Stockton. This is an exceptional opportunity for us to collaborate with students and faculty at one the premiere Performing Arts institutions in the world in Tisch, for our students to see similar learning methods in action, to consider graduate school programs at NYU, to better understand the professional field in New York City, and a chance to connect Stockton's outstanding Liberal Arts tradition with a top-tier Research I university in NYU.

We have also begun to establish collaborations with the Performing Arts programs of Absegami High School, Pinelands Regional High School, and Washington Township High School, in order to bring their students to Stockton campus for an educational performance day in which the high school students will get to interact with the writers/creators, our Stockton students and faculty, and see the show. This event is currently being planned for a Saturday afternoon preceding an evening performance of the show, and will give local South Jersey high school students an opportunity to work with our students, our faculty, our guest artists, to see an exciting show in development, and get to know the tremendous liberal arts work we are doing at Stockton. We will also be reaching out to Cumberland County College to try to engage their Performing Arts program in this endeavor. Thus, this project will also act as a strong regional recruiting tool for our university.

As examined earlier, *Stockton Broadway Arts Lab* will also strengthen interactions between internal communities within the university, as the project will will create connections across programs including General Studies, Arts and Humanities, Performing Arts, Writing, and many more. These increased internal interactions were evident in our



one-day trial with Griffin Matthews and Matt Gould on campus, as many interested faculty members and classes participated in the events of that day, and/or wished to do so were there more time available, which *Stockton Broadway Arts Lab* would provide and formally structure.

We anticipate that each of these interactions will increase opportunities for our students, our faculty, and our local South Jersey communities, as *Stockton Broadway Arts Lab* further connects our internal and external communities.

#### Establish Stockton as an integral part of the identity of students, faculty, staff, alumni, and community members (S3 - Engagement)

Lastly, this project will attract prospective students to Stockton and inspire pride in our current students, faculty, staff, alumni, and community, as they recognize Stockton as an innovative academic arts institution.

The *Stockton Broadway Arts Lab* will create a profound sense of unique identity at Stockton, as we become analogous to a prestigious group of university Theatre development programs, such as Boston University's *Professional Theatre Initiative* and *New Play Initiative*, Northwestern University's *American Music Theatre Project*, DePaul University's *New Playwrights Series*, and Penn State University's *Nu Musical Theatre Festival*. This endeavor will also create an opportunity to disseminate our university name throughout the profession and academia, as we seek submissions, advertise our project, and initiate good public relations and press considerations regarding the *Stockton Broadway Arts Lab*. Professional trade journals, social media sites, connections through our guest artists, and regional media outlets will be eager to spread the word about submissions as well as presentations. The Performing Arts function as one of the public faces of our university, presenting our Liberal Arts practices to the world through live performance, and by establishing an endeavor that connects our university community to the Performing Arts field, we will create a strong sense of identity and pride for our Stockton students, faculty, staff, alumni, and South Jersey community members; we will also gain further interest from prospective students and professionals, making Stockton University a more integral part of the national Theatre conversation.

**Expected Results and Measuring Project Success:** In the Interdisciplinary Learning element of the *Stockton Broadway Arts Lab*, we will take specific steps with each individual instructor to create the most effective means by which to measure success in their course; and in the Theatre Lab element of the project, we will adapt time-tested tools to engage our local audiences, participating students, and guest artists in order to help determine which aspects of the *Stockton Broadway Arts Lab* are working well and which are not.

#### Analysis of the Interdisciplinary Learning element

As we identify and communicate with the faculty in whose classes these guest artists will speak, we will discuss how the work of these artists specifically pertains to the work in the instructors' course. By employing a clear set of learning goals for each course interaction, we will be able to effectively analyze our student's growth and knowledge-gained.

Firstly, we will identify what the instructor would like the speakers to focus on in class and, secondly, how the instructor would like to assess whether or not the students have achieved the skills/knowledge that the instructor hoped they would.

For instance, continuing with the example of *Frost/Nixon*, if we had been able to bring the writer and director of that play into the GSS "The News Media in Society" course:

- The instructor of that course might decide that they would like our guests to demonstrate how their research for the show illustrated the most effective ways in which a broadcaster might change the nature of their interview questions in order to obtain a desired response from the interviewee.
- The instructor then might decide that their preferred method of assessing the students' learning is by putting the students into small groups to come up with their own interview questions for our current President. Or the instructor might want each student to write a short essay about how David Frost

specifically focused his interview questions in order to affect Americans' perception of President Nixon. Regardless of the chosen method of assessment, we would help the instructor develop a series of questions that can be employed to generate discussion and demonstrate students' understanding of the guest lecture and the course content to which it is related.

- We will collect the data from the instructor, or directly from the students, and meet with that instructor in order to see whether or not the evidence shows that our students acquired the desired skills.
- Based on the results, we will adjust our programming as needed, and if some of the results indicate that the guest speakers did not do an effective job of communicating the desired materials, then we will find more effective means by which to do so.

We will also establish survey items to utilize after each guest artist lecture, which will assess student attitudes regarding the value of the guest lectures and subsequent class discussions. We will also have a debriefing session with the faculty member (which can occur in person or over email, if need be due to time constraints), in order to discuss the usefulness and/or shortcomings of the guest lecture and class discussion in regard to their effect on student learning and attitudes. This will allow us to adjust our methods for each course, as we see which aspects of our program need improvement and which are working well, based on the results of our analysis.

#### Analysis of the Theatre Lab element

We will measure the success of the developmental Theatre elements of the *Stockton Broadway Arts Lab* by utilizing traditional feedback tools to measure the success of our live productions:

- We will utilize our Audience Response Forms (which we already utilize at all our performances) to learn what our students, staff, and local community members think about how to improve our processes and presentations. We will adapt our Audience Response Form from the one that we have used for years in the Stockton Theatre program, asking audiences to give such details as demographics, interests, educational takeaway, entertainment value, and more, seeking to gain a broad spectrum of detailed information from the audience.
- We will request direct feedback from the audiences at our educational shows in the Experimental Theatre, asking patrons, participants, faculty, and guest artists to give their thoughts on the effectiveness of these presentations, by facilitating a Q&A session between the guest artists, members of the production, and our audience.
- We will engage our colleagues at NYU Tisch School of the Arts — who have executed programs similar to the *Stockton Broadway Arts Lab* for years — giving them a breakdown of our timeline and methods, successes and failures, so that they can give us feedback on possible ways to improve our program.
- We will analyze this feedback and, through those means, we will gain a whole picture of the effectiveness of our Theatre presentations from multiple points of view.

In conclusion, we will create a final report regarding the overall effectiveness of the Interdisciplinary Learning element and the Theatre Lab element of this project, based on the goals devised with each instructor, the results drawn from each course interaction, from our debriefings, from our feedback and our surveys. This final report will include suggestions as to how both elements of the *Stockton Broadway Arts Lab* can be improved in future iterations of the program.

**Responsibility for Work Tasks:** The Theatre faculty will, as a team, coordinate the schedule of courses and programs, taking considerable time to reach out to other disciplines to plan effective, feasible schedules during the time in which our guest artists are on campus. We will also work with students to coordinate feedback tools, presentation methods, and other essentials that must be carefully arranged in order to successfully execute this project.

As with all Theatre and ARTP productions, we will designate specific members of our faculty, staff, and student body to take on the many tasks necessary in order to complete the production elements of this project.

- One Theatre faculty member will be designated as the Director of that year's Stockton Broadway Arts Lab, and other Theatre faculty members and staff will work together as producers on the multiple tasks that we always work on together for all of our shows. The Director will determine the production specifics, rehearsal schedule, presentation techniques, and engage the students with the guest artists.
- Our producers will help to director to arrange the guest artist needs, contracts, and facilities. The producers will also work with our Technical Director and other staff to coordinate production aspects such as costumes, lighting, props, and more. Producers will also work with the PAC staff to ensure that ticketing and audience-related matters run smoothly, as we will also gain revenue from our ticket sales.
- Students often take on production responsibilities at Stockton through our Theatre Practicum course — that being the case because we do not have the faculty/staff needed to accomplish all these tasks — so we will seek to assign all student production jobs and acting roles at the beginning of the semester. Students will audition for acting roles, as with all of our shows, and those cast will also be required to participate in sufficient shop hours to help build scenery, prepare props, new costumes, etc. This is the process we undertake with every ARHU Theatre show, and the Technical Director will try to ensure that we have adequate students, faculty, and staff working on all necessary production elements, and that those production elements are executed on time and on budget.
- Our Guest Artists will lead educational and presentational elements of the project with continual guidance from our faculty. Faculty will facilitate communication and educational planning with the guest artists and will help guide all details surrounding the production of the new show, as well.
- It will be the job of the designated faculty Director to work with the other members of the Theatre faculty to select a new work that is appropriate for our current student body and is feasible with Stockton resources. Writing/Creative teams who are invited to be considered for this project will be required to submit materials showcasing their show, as well as information regarding the specific educational elements to be gained from developing and examining this show, speaking to which programs of study might be relevant to the topics and themes in their show. Projects will only be considered if there is demonstrable evidence that A) the show has *not yet been produced on Broadway* in its current form, to ensure that students work on a show that is still in-process; and B) the show has already completed *at least one professional presentation of the entire piece*, to ensure that students work on a show that is beyond the preliminary stages of writing, is currently viable for a full production, and is ripe for deeper examination and development. As with most of the productions in our season, the Director's many responsibilities will require them to seek a course-release for that semester through the ARHU Dean.

**Annual Timeline:** We plan to make the *Stockton Broadway Arts Lab* a fundamental, annually recurring aspect of the Stockton Theatre Program, with a similar schedule each year that we streamline and improve with each year of the program. The Lab will take place over the course of one semester (in its pilot year, 2018, the program will take place in the Fall, though this program could be implemented in Spring, if we find it more feasible).

The Theatre program typically presents four shows per year (two per semester), and the *Stockton Broadway Arts Lab* will fill two of those spots: first, the presentation of workshop production in the Experimental Theatre and, secondly, the presentation of the full production in the Performing Arts Center. This will fit perfectly into our current Theatre schedule and will help us to regularize our yearly Theatre program by knowing that two definite spots will have a similar focus every year.

The timeline for the 2018 will be the following specific dates; the timeline will be similar for 2019 and the subsequent years, with variations based on calendar and availability of the chosen show/guest artists each year.

### Fall 2018 - First Year Pilot

- **June:** Request and receive show submissions from acclaimed writers/creators.
- **July:** Go through submissions and select a show that will serve-well our student body, and is written by writer/creators who can commit to our dates.
- **August:** Make plans for bringing the show and our guest artists to campus.
  
- **September (Week 2 of FY18):** Hold open auditions for Stockton students to participate in the show.
- **Monday, September 17 (Week 3):** Guest Artists arrive on campus.
- **September (Weeks 3-5):** Guest Artists participate in scheduled guest lectures during the daytime; participate in development and rehearsals of show during the evenings with students and faculty.
- **Thursday-Sunday, October 4-7 (Week 5):** Guest Artists and students present educational workshop performances of the show in the Experimental Theatre. Q & A following each performance.
- **Saturday, October 6 (Week 5):** Local high school and community college Theatre students come to Stockton campus to work with our guest artists, students, and faculty.
- **Monday, October 8 (Week 6):** Guest Artists depart campus.
  
- **October (Weeks 6-10):** Students, faculty, and staff rehearse and prepare for full production of show.
- **Wednesday-Sunday, November 7-11 (Week 10):** Students perform full production of the show in the Performing Arts Center. Audience response forms for each performance.
- **Saturday-Sunday, November 17-18 (Week 11):** Students and faculty travel to New York City to work with NYU Tisch faculty and students, and present the show at NYU.

### 2019 - Second Year Iteration

- **Late Spring 2019:** For the second year of the *Stockton Broadway Arts Lab*, we will request submissions earlier, so that we can be better prepared for the specific show and writers/creators that we will host.
- **Fall 2019:** We will work on a similar schedule as the first year version of the program, with slightly different dates, planned well in advance.

**Looking Forward - Continuity:** As mentioned earlier, we plan to make the *Stockton Broadway Arts Lab* a fundamental, annually recurring aspect of the Stockton Theatre Program; therefore, we will seek external and internal funding once our two-year pilot run concludes. We will also take specific steps during the first two years to engage possible funding sources and to gain traction as a worthwhile artistic and commercial venture, by reaching out to the following connections, in order to make the *Stockton Broadway Arts Lab* a permanent fixture at Stockton University:

- The Faculty Resource Network in order to partner with them in regards to our trip to New York City in association with NYU Tisch.
- Stockton Production Services in order to capture video of the Interdisciplinary Learning events, as well as the Theatre Lab events, in the hope that we can present this project at the Spring 2019 Day of Scholarship.
- The Grants office to see if there might be some further funding available to support the project.
- Atlantic City connections in Entertainment, such as the Borgata, Dante Hall, and the new Tropicana, in an attempt to expand the reach of our presentations to our connected campuses and communities.
- Diane D'Amico to secure public relations with news/media outlets for interviews, footage, etc.
- Stacey Clapp to engage via social media, initiating "takeovers" of Snapchat, Instagram, etc.
- Performing Arts trade papers, such as Playbill, Variety, Broadway World, and more, in order to make the professional field better aware of our work here at Stockton.

## **Stockton Broadway Arts Lab — Yearly Expense Breakdown**

### COMMITTED PARTNERSHIPS & FUNDING (PER FISCAL YEAR):

<b>School of Arts and Humanities, Dean Lisa Honaker</b>	\$5,000
<ul style="list-style-type: none"><li>ARHU Dean Lisa Honaker has committed to contributing \$5,000 towards project expenses, as well as space in which to work and present. We plan to put these funds towards the <b>Rehearsal and Audio/Visual Equipment</b> needed in our Experimental Theatre in order to present our educational presentations and our workshop productions.</li></ul>	
<b>School of General Studies, Dean Robert Gregg</b>	? \$2,100?
<ul style="list-style-type: none"><li>General Studies Dean Robert Gregg has agreed to engage our guest artists across diverse G-courses that are pertinent to each specific show, and to contribute TBD funds towards project expenses. This could fund the <b>Guest Artist Car Rental and Insurance</b> needed to give our guests the freedom to transport themselves while they work here in our community.</li></ul>	
<b>Stockton Writing Program, Judy Copeland TBD</b>	\$250
<ul style="list-style-type: none"><li>This project seems like a perfect chance to further collaborate with the Writing Minor, and we are confident that they will commit to providing basic resources, involvement, and TBD funding, which could fund the <b>Guest Artist Gas Costs</b> needed while driving.</li></ul>	
<b>NYU Tisch School of the Arts</b>	≈ \$5,000
<ul style="list-style-type: none"><li>Tisch Associate Dean Sarah Schlesinger has agreed to collaborate on the learning elements of this project and to fund a weekend <b>series of workshops and presentations on NYU campus</b>. This will bring participating Stockton students and faculty to NYU, and will provide the needed resources, classroom space, and presentation venue in New York City.</li></ul>	
<u>TOTAL COMMITTED RESOURCES (PER FISCAL YEAR):</u>	<b>\$12,350</b>

*NOTE: Even with this shared external and internal support, we are nonetheless aware that the detailed budget for this project is considerably higher than most 2020 Proposals; if the committee finds the requested budget to be prohibitively high, we are fully willing to seek further means by which to lower costs and execute the project within an adjusted, committee-approved budget.*

### REQUESTED BUDGET (PER FISCAL YEAR):

<b>Guest Artist Pay</b>	\$12,000
<ul style="list-style-type: none"><li>split accordingly between guest artists</li></ul>	
<b>Guest Artist Per Diem</b>	≈ \$4,400
<ul style="list-style-type: none"><li>\$50/day per guest artists, maximum 4 artists, total 22 day process</li></ul>	
<b>Guest Artist Housing</b>	≈ \$8,800
<ul style="list-style-type: none"><li>maximum 4 artists, present for total 22 day process, average \$100/night</li><li>utilizing Stockton or other housing will lower costs, i.e. shared apt; campus housing</li></ul>	
<b>Guest Artist Travel Costs</b>	≈ \$640
<ul style="list-style-type: none"><li>ground transportation to and from Stockton, maximum 4 guests, est. \$160/guest</li></ul>	
<b>Experimental Theatre Production Expenses</b>	\$2,500
<ul style="list-style-type: none"><li>scenery, lighting, costumes, props, etc.</li></ul>	
<b>Performing Arts Center Production Expenses</b>	\$3,500
<ul style="list-style-type: none"><li>scenery, lighting, costumes, props, etc.</li></ul>	
<b>Marketing, Graphics, Web, &amp; Feedback Tools</b>	\$1,000
<i>(Music director)</i> (for musicals only: FY18 will be a musical, FY19 will be a play)	(\$4,000)
<i>(Local band/orchestra for PAC)</i> (for musicals only, split accordingly)	(\$3,000)
<u>FIRST YEAR TOTAL REQUESTED BUDGET (FY2019):</u>	<b>\$39,840</b>
<u>SECOND YEAR TOTAL REQUESTED BUDGET (FY2020):</u>	<b>\$32,840</b>